


STABAT MATER

G. Rossini

FLUTE I-II

And.^{te} moderato.  132

Nº 1.

INTRODUCTION.

Nº 4.
INTRODUCTION.

And.^{mo} moderato. 132.

FLUTE I-II

1^o unis
Bⁿs
ff
cru - cem - la - cri
Sop. 1^o
jux - ta
2^o
ff
SOLO. 1^o
pp
1 1 4
3^o
f
Tutti forza.
ff
pp
4^o
pp ff
Bⁿs
7 5
p cres. ff

Nº 2.
AIR.

Allegretto maestoso  100

AIR.

No. 2.
AIR.

Allegretto maestoso $\text{♩} = 400$

ff ff tutta forza. unis.

8 Ten. SOLO.

per - tran si

pp sf sf

VII. Cl.

FLUTE I-II

2

solo, f

dol.

unis.

7

a Tempo.

col canto.

SOLO.

8 *tutta forza*

unis.

Ten.

que mo-rebat et do-lebat

9

que am-rebat et do-

16

lebat

Nº 3. *Largo* $\text{♩} = 69$

DUO.

10

plart *piam matrem contemplat*

4 **11** **14** **2** **4**

7 *Vº 4º*

Allºo maetoso. $\text{♩} = 104.$

Nº 4. *AIR.*

13

14 *SOLO.*

dolce.

15

16 *SOLO*

dol.

Measures 1-18. Dynamics: *f*, *pp*, *ff*, *pp*, *tutti forza*. Markings: SOLO, 17, 18.

Nº 5. TACET. Allegretto moderato. $\text{♩} = 80$.

Nº 6. QUATTOR.

Measures 19-23. Dynamics: *ff*, *p*, *ff*. Markings: SOLO, Ten., unis., SOLO. Lyrics: me o vi li de, de di vi de, jux-ta cruc-em-tecum, sta-re, cruc-em-tecum sta-re, in plane tu do.

FLUTE I-II

4

V^o 1^o **SOLO. 1^o** **ff** **ff** **mi - hi jam non sis a** **24** **7 12** **20** **SOLO** **re - unis. plan - ge - re > > >** **25** **42**

N^o 7. CAVATINE. **And^{te} grazioso. ♩ = 104.** **ff** **SOLO.** **26** **4** **B.S.** **27** **28** **4** **Sop.** **morem li - li - i - ob a** **Bns SOL.** **29** **15**

N^o 8. AIR et CHOEUR. **Andante maestoso. ♩ = 66.** **ff** **30** **31** **20** **32** **Cors** **33** **2** **3** **7** **gra - ti.** **34** **14**

N^o 9. TACET. **Allegro ♩ = 144.** **ff** **N^o 10. FINAL.**

FLUTE I-II

5

Sup.
men a *f*

35

36 *ff*

37 SOLO.
tutta forza. *pp*

6 Sop.
men in sempiter na ste *ff*

38 *p* *f* *ff*

39 *p* *f*

40 Andantino moderato. $\text{♩} = 132$.

41 *Tempo animato.*

42

ff *ff* *ff* *ff*

FINE

STABAT MATER

OBOE I-II

And.^{mo} moderato $\text{♩} = 152$.

G. Rossini

N.º 1.
INTRODUCTION.

The musical score is written for Oboe I-II. It begins with an introduction marked 'N.º 1. INTRODUCTION.' The tempo is 'And.^{mo} moderato' with a quarter note equal to 152 beats. The key signature has one flat (B-flat). The score is divided into several systems, each with a numbered box (1-4) indicating a specific section. The first system (1) shows the introduction with a forte (f) dynamic. The second system (2) features a vocal part (Sopra) with the lyrics 'jux-ta cru-cem' and a piano (p) dynamic. The third system (3) includes a vocal part (Tenore) with the lyrics 'dum pen-de-bat fi-li-' and a forte (f) dynamic, followed by a piano (p) dynamic. The fourth system (4) shows a vocal part (Sopra) with the lyrics 'do--lo-ro' and a forte (ff) dynamic. The score also includes instrumental parts for Bassoon (Bns. Clles), Oboe (Ob.), and Flute (Fl.). The dynamics range from piano (pp) to fortissimo (ff). The score ends with a final measure marked with a double bar line.

1

2

3

4

Sopra: 15 jux-ta cru-cem

la - cri - mo - sa

4 5

2

SOLO. Ob.

do - - lo - ro f ff

pp ff pp

7 3 ff

Bns. Clles

Ob.

f

cres. p

OBOE I-II

2.

Allegretto maestoso ♩ = 100.

Vcl. 1. **5** Ob.

Nº 2. AIR. *ff* *ff* 12 *pp*

Fl: SOLO. *f* tutta forza.

6 *sf* *sf* *sf* *pp*

Vcl. 1. Cl: Fl: SOLO. *sf* *pp* *sf* *sf* *f* *pp*

7 *f* *ff* *p* *sf* *p* *sf* *p* *p*

sf *p* *sf* *p* *sf* *p* *pp*

Vcl. 1. SOLO. **8** *colcanto a tempo.* *f* tutta forza.

OBOE I-II

3

9 Ten.
que moriebat et dolabat et tre-

- mebat cum videbat *ff* *fp* > Ten.
que moriebat et dolabat et tre-

- mebat cum videbat *ff* > *pp*

SOLO. SOLO.

Nº 5. *Largo* $\text{♩} = 69$. Cor. Vº 4º Vº 4º
DUO. dol. *ff*

10 Ten. 2 deret Christum si videret *f* *pp* 11 8 5

12 5 2 tanto in tanto suppli - ci - o quis non dol. *f* 2
lentem dolentem cum fi - li - o *ff*

OBOE I-II

4

Cor. Vc 1: Vc 4:

dolce. ff

Nº 4. All^{mo} maestoso $\text{♩} = 104$.
A I R.

13 6 dol. sf sf 1 ff

14 15 Tim. Vc 2do

6 dol. sf sf sf 1 ff

16 17 Cl: 4 sf sf 5

18 4 sf sf sf 3 tutta forza.

OBOE I-II

5

Nº 5 Tacet

Alleg^{ro} moderato ♩ = 80.Nº 6.
QUATUOR.

19

sf sf sf 5 pp ff

20

ff pp ff

21

ff 7 ff 3 ff 5 ff

22

sf 12 ff 12

23

SOLO. 3 1 ff

24

pp cres. ff 7 12

15 *f* 8 *Ten. cor-di me-o*

15 *f* 8 *poenas me-cum SOLO.*

12 *SOLO. crucem tecum sta-re f p*

3 *SOLO. ro-de-si-de-ro 1 ff*

OBOE I-II

6

Sop: *mi - bi jamnon sis a* **SOLO.** Sop 4: *20 - cla - ra*

Sop: *8 fac me tecum* **25** *ff* **42**

Nº 7. *Andante grazioso* $\text{♩} = 104$. **CAVATINE.** **4** *Cl.* *f* *p* *ff*

26 *B^{ns} Solo.* *Cl.* *f* *p* *ff*

27 *ff* *ff* *ff* *1* *ff* *ff* *4*

Sop: *28* *morem fili i - oha* *sf sf sf* *4* *f* *B^{ns} Solo.* *Cl.*

f *2* *6*

Nº 8. *Andante maestoso* $\text{♩} = 66$. **MR et CHOEUR.** **29** *9*

OBOE I-II

7

30 fensus porte virgo sim defen *ff* 31 3 1

Sop. Sop: Solo. 32 fensus porte virgo de fen *ff* *ff*

Sop: Solo. 33 gra ti

33 -a *ff* tutta forza.

Nº 9 Tacet.

Nº 10. Allegro $\text{♩} = 144$. FINAL. *ff* 1 1

34 Sop: Sop: 49 men a 3 men a *f* *f*

35 unis. unis. 1 Sop. unis.

36 unis. *ff*

OBOE I-II

8

mus. *tutta forza.*

37 *SOLO.* *pp*

38 *ff* *ff* *p* *cres.* *f* *ff*

39 *p* *cres.* *f* *ff*

40 *ff* *Andantino moderato* $\text{♩} = 132.$

41 *Bas.* *Sop.* *a tempo animato.*

42

sf *sf* *sf* *sf*

FINE.

STABAT MATER

CLARINET I-II

G. Rossini

Nº1.
INTRODUCTIONAnd.^{mo} moderato. $\text{♩} = 152$ B^{us}

And.^{mo} moderato. $\text{♩} = 152$

Nº1.
INTRODUCTION

B^{us}

Vns 1^o

SOLO.

1

f

ff

ff

Ten.

smorz

2

Stabat mater do. lo.

pp

pp

SOLO.

2

ff

Fl.

smorz.

3

p

1

3

f

tutta forza

CLARINET I-II

3

First system of the musical score. It consists of two staves. The upper staff begins with a piano (*pp*) dynamic and a *sol.* (solo) marking. The lower staff also starts with *pp*. The system concludes with a fortissimo (*ff*) dynamic.

Second system of the musical score. It features two staves. The upper staff includes a measure marked with a box containing the number 4. The system shows dynamics of *pp* and *ff*.

Third system of the musical score. It consists of two staves. The upper staff has a *pp* dynamic and a *ff* dynamic. The lower staff also has a *ff* dynamic. The system includes a *ff* dynamic marking.

Fourth system of the musical score. It consists of two staves. The upper staff has a *pp* dynamic and a *ff* dynamic. The lower staff also has a *ff* dynamic. The system includes a *ff* dynamic marking.

Fifth system of the musical score. It consists of two staves. The upper staff has a *ff* dynamic and a *pp* dynamic. The lower staff also has a *pp* dynamic. The system includes a *ff* dynamic marking and a *pp* dynamic marking.

Sixth system of the musical score. It consists of two staves. The upper staff has a *f* dynamic and a *tutta forza.* marking. The lower staff also has a *f* dynamic. The system includes a *f* dynamic marking.

Seventh system of the musical score. It consists of two staves. The upper staff has a *pp* dynamic and a *ff* dynamic. The lower staff also has a *pp* dynamic. The system includes a *pp* dynamic marking and a *ff* dynamic marking.

CLARINET I-II

SOLO.

7

f *ff* *sf* *p* *sf* *p* *sf* *p*

sf *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *pp*

SOLO.

col canto. 8

8

f *tutta forza*

p

9

ff *fp* *>*

ff *fp* *>* *fp* *pp*

Ob.

SOLO.

1

Bns

CLARINET I-II

N°5.
D'0.

en La *Largo* ♩ = 69
Cor.

VUS 1^{re} SOLO VUS 1^{re}

pp *ff*

10 Sop. 1^{re} SOLO.

Quis est homo qui non flet? Christi *f* *f* *pp*

f *f* *pp*

11

f *f*

2 con-tris-ta-ri pi-am ma-trem — con — tem — pla-ri. *pp*

12

f *f*

2 SOLO. 4 1 *ff*

col canto.

CLARINET I-II

6

en La. All.^{mo} maestoso.Nº4.
AIR.

13 *SOLO.* *tr.* *sf* *sf* *sf* *pp* *ff* *dol.* *6*

14 *SOLO.* *dol.* *f*

15 *pp* *1 sf* *2 sf* *2 sf*

16 *SOLO.* *tr.* *dol.* *6* *ff* *sf* *sf* *pp* *ff* *f* *pp*

17 *tr.* *ff* *f* *f* *sf* *pp* *3* *p* *3* *3* *3* *5*

2

N^o 5 Tacet.

en Sib. Alf.^{to} moderato. ♩ = 80.

N^o. 6.
QUATUOR.

cu Si^b. All.^{mo} moderato. ♩ = 80.

19

SOLO.

Ten.

pp

1 Sanc.ta mater istud agas 1

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass clef, in G major (one sharp) and 2/4 time. The melody is in the right hand, starting on a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. The piece is marked with a "1" in the first measure, indicating a first ending. The score includes various musical notations such as accidentals, dynamics (f), and articulation marks.

20

1

ff

pp

ff

A musical score for Soprano and Piano. The Soprano part has lyrics "tui na-ti vul-ne ra-ti" with dynamic markings "pp" and "SOL.O.". The Piano accompaniment features arpeggiated chords and moving bass lines. There are first endings marked with "1".

CLARINET I-II

pp 1 2 *f*

21 *ff* 7

ff 3 *ff* *p* *ff* 3 *ff* *p*

SOLO. *SOLO.* 22 *ff*

pp 1 1 1

2 *f*

23 *ff* *pp* *cres.*

Altos et Vllrs 24 *pp* 5

CLARINET I-II

9

First system of the musical score, featuring a grand staff with treble and bass clefs. The music consists of a continuous melodic line in the treble clef and a supporting bass line in the bass clef, both in a key with one flat.

Second system of the musical score. It includes dynamic markings *pp* (pianissimo) and *f* (forte). Measure numbers 12, 1, and 2 are indicated. The system shows a mix of eighth and sixteenth notes.

Third system of the musical score. It includes dynamic markings *f* (forte) and *ff* (fortissimo). Measure numbers 25 and 1 are indicated. The system features a mix of eighth and sixteenth notes.

Fourth system of the musical score. It includes dynamic markings *pp* (pianissimo) and *f* (forte). Measure numbers 9, 1, and 22 are indicated. The system shows a mix of eighth and sixteenth notes.

Fifth system of the musical score, labeled "N.7. CAVATINE." and "en La And.^{te} grazioso. ♩ = 104". It includes dynamic markings *f* (forte) and *pp* (pianissimo). Measure numbers 9, 1, and 22 are indicated. The system features a mix of eighth and sixteenth notes.

Sixth system of the musical score. It includes dynamic markings *f* (forte) and *ff* (fortissimo). Measure numbers 26 and 4 are indicated. The system shows a mix of eighth and sixteenth notes.

Seventh system of the musical score. It includes dynamic markings *f* (forte) and *ff* (fortissimo). Measure numbers 26 and 4 are indicated. The system shows a mix of eighth and sixteenth notes.

Eighth system of the musical score. It includes dynamic markings *f* (forte) and *ff* (fortissimo). Measure numbers 27 and 2 are indicated. The system shows a mix of eighth and sixteenth notes.

CLARINET I-II

10

28 *sf sf sf* 4 *1^{re} SOLO. SOLO.* *f* *p*

N°8.
AIR
et CHŒUR.

en Si^b And.^{te} maestoso. $\text{♩} = 66$.

29 *ff* 6

Sop: SOLO.

ma-tus et ac-cen-sus dol.

30 *f ff*

5 *f* *ff*

Fac me cru-ce cus-to-dol.

31 *ff* *p* 2 *ff*

ma-tus et ac-cen-sus dol.

32 *f ff* 5 1

Sop: Chœur.

Fac me cruce custo

ff *p* *ff*

33

N° 9 Tacet.

en Sib Allegro. $\text{♩} = 144$.

N° 10.

FINAL.

ff

1

1

34

Sop.

2

Insempi-ter-na

soe, cu-la a-

f

1

f

35

1

2

ff

unis.

Sop.

36

-men in sem-pi-ter-

37

SOLO.

tutta forza.

pp

CLARINET I-II

12

mus
ff

38
p *cres.* *f* *ff* *f* *ff*

39
p *cres.* *f* *ff*

And^{mo} moderato. ♩ = 152.

40
ff

1^o Tempo animato.

41
B^{bs} *sf*

42
sf sf sf sf

FINE

STABAT MATER

BASSOON I-II

G. Rossini

2

And.^{te} moderato $\text{♩} = 132.$

N.º 1.

INTRODUCTION.

pp

f

pp

4

pp

f

ff

f

smorzando.

pp

SOLO.

1

ff

smorzando.

1

p

SOLO.

3

tutta forza.

pp

BASSOON I-II

3

Nº 2
A T R.

BASSOON I-II

4

7

f ff sf> sf> sf> sf> sf>

SOLO.

sf> sf> sf> col canto a tempo. 6

8

f tutta forza sf>

9

ff fp sf>

p fp pp

SOLO.

sf> sf> sf> sf> sf>

Nº3. DUO. Cor. SOLO. Vº 1º

Largo $\text{♩} = 69$ dol. 3

10

ff 1 f>

SOLO.

2 pp 2

pp sf> sf> sf> sf> sf>

BASSOON I-II

5

11 SOLO.

dol. $f > f >$ 1 dol.

SOLO. 12

dol. $f > f >$ $<$ $>$ sf

Cor.

col canto. 2 3

Nº 4.

AIR.

2 sf 2 sf 2 sf

Allegretto maestoso $\text{♩} = 104.$

13 SOLO.

2 dol. 2 dolce. ff f ff

14 SOLO.

dol. f

15

$>$ pp 1 2 2 sf

SOLO.

2 dol. 2 dol. ff $>$ pp ff

BASSOON I-II

6

16 SOLO

dol. *pp*

p sollo voce. *f* *sf*

17

pp sollo voce.

18

ff *pp* tutta forza.

ff

Nº. 5 tacet.
Nº. 6.
QUATUOR.

Allegretto moderato. ♩ = 80.

f 1

19 Sup.

ff 1 San - ta ma - ter is - tud

BASSOON I-II

7

pp 1 f

20 f ff

p ff pp

Sop. 49
tini nati vulue rali pp f

f

21 ff

ff sf

BASSOON I-II

8

SOLO. SOLO.

22

23

24

25

12

p *pp* *ff* *pp* *f* *f* *ff* *pp* *pp* *pp* *f* *ff*

1 *1* *cres.* *1*

Nº 7.
SAVATINE

Cor. Cl:

Andante grazioso $\text{♩} = 104$.

dolce.

f

BASSOON I-II

10

Andante maestoso ♩ = 66.

Tr.

Nº 8.

AIR et CHOEUR.

Tr.

ff

29

pp

SOLO

pp

30

f

ff

ff

31

pp

dol.

SOLO.

f

p

32

f

ff

pp

33

tutta forza.

N° 9 Tacet.

Allegro $\text{♩} = 144$

N° 10.

FINAL.

34

1

2

In sempiterna se-cu-la a

35

ff

BASSOON I-II

12

36

ff

37

tutta forza.

ff

p

cres.

38

f

ff

p

cres.

f

ff

cres.

BASSOON I-II

13

39

p *cres.* *f* *ff* *ff*

40

pp *Andantino modto* $\text{♩} = 152$

41

sf *1o tempo animato.*

42

sf *sf*

FINE

STABAT MATER

HORN I-II

G. Rossini

Nº 1.
INTRODUCTION.

And^{mo} moderato. $\text{♩} = 132$.
B^{ns}

SOLO.

12

p *f*

1

ff

5

Sop.
Stabat mater du lo *pp* 6 la - cri - mo - sa 4

2

ff

14

Ten.
dum pen - de - bat. fi - li - us 3 *f* tutta forza. *pp* 8

Sop.
dum pen - de - bat. fi - li *ff* *pp*

4

ff *pp*

11

B^{ns}

p *p* *ff*

HORN I-II

2

Nº2.
AIR.

en Mi \flat

ff *ff* 5

5

ff *pp*

f *tutta forza.*

6

pp *sf* *sf* *sf* *sf* *pp* *sf* *sf* *sf*

7

pp *sf* *sf* *sf* *pp* 1

HORN I-II

3

HORN I-II

4

Sop.

12 SOLO.

contristari piam matrem con - tem - pla - ri quis non posset

sf sf sf sf f f

Sop.

sf

len - - - - - ten cum - - fi - li -

tr tr

Vio 1^o

5

Nº 4.

AIR.

Allegretto maestoso 104.

2 *f* 2 *sf* 2 *sf*

13 SOLO.

2 Dol. 4 *sf sf* 1 *ff*

14 SOLO.

Dol.

f > pp

15

SOLO.

1 *sf* 2 *sf* 2 *sf* 2

HORN I-II

5

16

SOLO.

Dol.

4 sf sf sf 1 ff

f ppp p

SOLO.

17

sf sf ppp

SOLO.

18

sf sf sf ppp tutta forza.

Nº 5 Tacet. Allegretto moderato ♩ 80.

Nº 6. QUATUOR.

en FA

Vio 4p

Ten.

Sancta

sf sf sf 10 5

20

Ten

mater istud agn ppp 19 cordi me-o cordi me-o ff 5

HORN I-II

6

Sop. Sop.

ff 3 *pp* 19 *pp* *ff* *p*

21

ff 5 *ff* *ff* *p*

1 2 3 4 5 6 7 8

ff *ff* *p* *sf* *p*

22 Baso. 9 10 11 12 13 14 *ff* 5 *pp* 21

23 7 34 Sop 24 Vir-go

ff 5 *f* *ff*

25 vir gi um procla ra *pp* 21 *ff* 42

Nº 7. CAVATINE. Andante grazioso en All. Cl. 1 *f* *> p*

26 Bus Cl. 4 *ff* *pp* *f* *> p*

HORN I-II

27

ff pp ff ff ff 1 *ff ff ff*

28

1 *dol.* *>* *sf sf sf pp* 4 Bus. Cl.

f > p f 6

en Fa.
Nº 8.
AIR
et CHOEUR.

Andante maestoso ♩ = 66.

ff sostenuto.

29

pp

30

2 *f ff*

31

pp 2

ff > p 2 *f*

32

ff *pp*

HORN I-II

8

Sop: Sop: SOLO. 33

Fac me cruce custod.

3

ff

tutta forza.

Nº 9 Tacet.

Nº 10. FINAL. en Mi b Allegro 144.

ff

1

1

34 Sop. 8 f 1 ff ff 35

36

ff ff

HORN I-II

9

37

tutta forza.

6

38

p *cres.* *f* *sf* *sf* *sf* *sf* *sf* *f* *p* *cres.*

f/p *cres.* *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

39

f *ff* *ff*

40 And^{no}. moderato. $\text{♩} = 132$. *Bus* 1^o Tempo animato.

12

41 *sf*

42

Fine.

STABAT MATER

G. Rossini

HORN III-IV

Nº 1. INTRODUCTION

Andantino moderato. $\text{♩} = 132$.

Cors en MIb

Fl.

1

ff

2

pp

stabat mater dolor

3

p

f

tutta forza. *pp*

4

ff

pp

Sopra

dum pen-debat li-li

ff

pp

5

p cres.

ff

HORN III-IV

2

Allegretto maestoso $\text{♩} = 100$

Corn in E♭ bas.

Nº 2.

AIR.

ff ff 5 pp

5 ff pp

f tutta forza.

6 pp sf sf sf sf pp sf

7 pp 4 sf sf sf sf sf sf sf

SOLO. 1 cres.

8 *f* tutta forza.

9 *p* *ff* *fp* *pp*

ff *fp* *fp* 11

Nº 5. *Largo*. 69. *dol.* Cors en LA \flat bas. 5 *ff* 10 Sop. Herod Christmattens sei

SOLO. *dol.* Herod Christi *pp* 1

11 1 *pp* *sf* *sf* *sf* *sf* 6 contristari piam m'adrem con tem

12 *sf* *sf* *sf* *sf* 5 *sf* lon col canto.

HORN III-IV

4

tem cum dol. 3 *ff*

All^{mo} maestoso 104.
Nº 4 AIR
2 Cors en LA bas 2 *sf* 2 *sf*

13 SOLO. 2 dol. 4 *sf sf sf* 1 *ff* 14 dol.

15 *f* *pp*

1 *sf* 2 *sf* 2 *sf* SOLO. 2 dol.

16 4 *sf sf sf* 1 *ff* dol.

f *pp* *p*

17 sotto voce. *sf sf sf* *pp*

HORN III-IV

5

18

sotto voce *sf sf pp* tutta forza.

Nº 5. TACET. en mi b

Nº 6. QUATUOR.

19

sf sf sf 10 *ff* 7

pp *f* 8

20

cordi me-o cordi me-o *ff* 3 *ff* 8

pp *f* 8 poena mecum poena

21

mecum *ff* 5 *ff* 3 *ff* *p*

22

ff *ff* *p* *f* 12 *ff* 7 te li.

HORN III-IV

6

23

bentor soci a-re

10

f

ff

24

5

cres.

f

ff

7 38

mihi juncionis amari

ff

25

10

f

ff

4 2

Andante grazioso ♩ 104

Nº 7.

CAVATINE.

4

Cors en LA bas.

26

f

> p

ff

4

27

f

ff

ff

ff

ff

ff

1

ff

ff

ff

1

dol.

>

28

sf

sf

sf

4

f

> p

f

2

6

HORN III-IV

7

Nº 8.
AIR et CHOEUR.

Andante maestoso. $\text{♩} = 66$

29

ff Cors en UT. *pp*

30

ff

31

pp 14 virgusim defensus

32

f ff pp

SOLO.

33

ff tutta forza.

Nº 9. TACT. Allegro $\text{♩} = 144$

Nº 10.
FINAL.

34

ff Cors en UT. 1 1 8 *f*

35

ff

HORN III-IV

8

FINE.

STABAT MATER

TRUMPET I-II

G. Rossini

Andantino moderato $\text{♩} = 132$.

Nº 1. INTRODUCTION

1

22 *ff*

2

26 *ff*

3

14 *f* *tutta forza p/p*

4

11 *ff* *p/p* 2 *ff*

5

11 *p cres.* 5 *ff*

en $\text{Al} \frac{1}{2}$.

Allegretto maestoso $\text{♩} = 100$.

Nº 2.
AIR.

15 5 *f* *p/p* 11 *tutta forza.*

6

7

4 *f* *ff* *f* *sf* *sf* *sf* *sf* *sf* *sf* *p/p* *sf*

TRUMPET I-II

2

1 a'l tempo. 8

sf *sf* 5 col canto 11 tutta forza. 5

9

Ten. *sf* *ff* *p* 5 4 11

de-bat na-ti poe - - de-bat na-ti poe - -

Nº 3. en MI *Largo* 69. 10 Sop 2º Ob. *sf*

DEO. 5 15 plari dolen - tem cum fi - li - o.

11

sf 6 con-tris-tari piam-ma-trem con - tem - pla - ri qui non pos-set

12 Cl. 2 col canto 5 9

sf

Nº 4. en LA. *Allegretto maestoso* 104. AIR.

2 *f* 2 *sf* 2 *sf*

13 14 15 Tim. Vio *sf* 2

8 *sf* *sf* 1 15

TRUMPET I-II

3

2 *sf* 8 *sf sf sf* 1 *ff*

16 *Vio 4^a* 22 *sf sf* 17 *Vio 4^a* 10 *sf sf* 18 *tutta forza.* 3

Nº 5 Tacet.

en Sib All^o moderato ♩ 80. Nº 6. QUATTOR. *Vio 4^a* 19 *Vio 4^a* *sf sf sf* 10 *ff* 28

20 *Vio 4^a* *ff* 3 *ff* 28

21 *ff* 7 *ff* 3 *ff* *p* *ff* 3

22 *ff* *p* *sf* 12 *ff* 29 *Fl. b*

TRUMPET I-II

4

23 24 Fl. 25

ff 7 *ff* 7 60 *ff* 42

N° 7 Tacet.

en UT. Andante maestoso 66 29

N° 8 *ff* 12

AIR

et CHOEUR.

30 31

f 3 19

32 Sop.

f *ff* 11

33 tuttaforza.

ff

N° 9 Tacet.

en UT Allegro 144. 34

N° 10 *ff* 1 1 16

FINAL.

Sop. 35

ff

TRUMPET I-II

5

36

5 *ff* 2 5

37

tutta forza *ff* Sop. sue - - - cu *f*

38

ff sf sf sf sf sf sf 3 *ff*

39

f ff sf sf sf sf sf sf 3 *ff*

40

ff 12 *And^{mo} moderato* 123. *1^o tempo animato.* *sf*

42

Fine.

TROMBONE ALTO

2

N°5. *Largo.* $\text{♩} = 69$. *ff* *Vns 1^a*

10 15 Sop.

11 6 Sop. 1^a

12 3 Cl. 5 col canto.

N°4. *All.^{mo} maestoso.* $\text{♩} = 104$. *ff*

13 8 1 2

14 15 15 Timb. *Vns 2^a*

16 15 4 8 1

17 3

18 4 5 *tutta forza.*

N° 5, 6 et 7 Tacet.

N°8. *And.^{te} maestoso.* $\text{♩} = 66$. *ff sostenuto.*

AIR ET CHOEUR.

29 12

30 3 31 19

32 5 7 Sop.

33 *tutta forza.*

TROMBONE ALTO

N° 9 Tacet.

N° 10. Allegro. $\text{♩} = 144$.
FINALE.

ff

34 8 Sop. BASSO SOLO.

35 ff BASSO SOLO.

36 ff

BASSO SOLO.

37 fp 4. V^{ns} 1^o BASSO SOLO.

38 f ff sf sf sf sf sf sf p f ff $cres.$

BASSO SOLO. fp $cres.$

39 sf f ff ff

40 And.^{no} moderato. $\text{♩} = 152$. 12 B^{ss} 41 1^o Tempo animato. pp

42 sf sf sf sf

FINE.

STABAT MATER

TROMBONE TENOR

G. Rossini

N°1. INTRODUCTION. And^{no} moderato. $\text{♩} = 152$. *12* B^{ns} *sotto voce.* *6* v^{ns} 1^a **1** *ff*

26 v^{ns} 1^a **2** *ff*

14 Ten. **3** *p* *ff* *dum-pen-de-bat fi-li-*

tutta forza. *8* Sop. *pp* *ff* *dum-pen-de-bat fi-li-* **4** *pp*

11 B^{ns} *sotto voce.* *p* *cres.* *5* *ff*

N°2. AIR All^{uo} maestoso. $\text{♩} = 100$ *11* v^{ns} 1^a **5** *pp*

6 v^{ns} *BASSO SOLO.* *tutta forza.* **6** *pp* *sf* *sf*

4 *sf* *sf* *sf* *pp* *ff* *sf* *sf* *sf* *sf* *sf* **7**

5 *col canto. a tempo.* v^{ns} 1^a *BASSO SOLO.* **8** *sf* *tutta forza.*

9 *5* *ff* *BASSO SOLO.*

1 *2* *3* *4* *5* *6* *7* *8* *pp* *>*

TROMBONE TENOR

2

N^o 3. *Largo*. $\text{♩} = 69$. *V^{ns} 4^o*

10 15 Sop.

11 6 Sop. 4^o

12 5 Cl. col. canto. 5 *V^{ns} 4^o*

plari dolen - tem cum fi - li - o Quis est ho - mo. *sf*

contrista - ri piam matrem con - tem *sf sf sf sf*

N^o 4. *All.^{mo} maestoso*. $\text{♩} = 104$.

AIR.

13 8 1 14 15 15 Timb. *V^{ns} 2^d*

2 9 8 1

16 15 4 17 3

18 *tutta forza.*

4 3

N^o 5, 6 et 7 Tacet.

N^o 8. *And.^{te} maestoso*. $\text{♩} = 66$.

AIR ET CHŒUR.

sostenuto.

29 12

30 3 31 19

32 5 7 Sop.

33 *tutta forza.*

ti a

TROMBONE TENOR

3

N° 9 Tacet

N° 10. Allegro. $\text{♩} = 144$
FINAL. *ff*

[34] 8 Sop. BASSO SOLO. *ff*

[35] BASSO SOLO. *ff*

[36] *ff*

[37] 4 Vns 1^o BASSO SOLO. *fp*

TUTTI. [38] *ff sf sf sf sf sf sf f ff*

[39] BASSO SOLO. *fp sf sf sf sf sf sf*

[40] And^{no} moderato. $\text{♩} = 132$. [41] Tempo animato. *pp sf*

[42] *sf sf sf sf*

FINE.

STABAT MATER

TROMBONE BASS

G. Rossini

N^o 1. *And.^{mo} moderato. ♩ = 152.*
INTRODUCTION. 12 *B^{ns}* *sotto voce.* 6 *v^{ns} 1^o* **1**
ff
2 *ff*
3 *Ten.* 14 *dum-pen-de-bat fi-li- p f*
tutta forza. 8 *Sup.* *dum-pen-de-bat fi-li- ff*
4 *pp ff pp*
11 B^{ns} sotto voce. cresc. 5 *ff*
N^o 2. *All.^{mo} maestoso. ♩ = 100.*
AIR. *ff* 11 *v^{ns} 1^o* **5** *pp*
6 *v^{ns} 1^o* *SOLO.* *tutta forza.* *f*
6 *pp sf sf > sf > sf > pp*
7 *sf > sf > sf > pp f ff sf sf sf sf*
5 *col canto, a tempo. v^{ns} 1^o* *SOLO.* *pp f*
8 *tutta forza.* 1 6 *pp f*
9 3 *SOLO.* *ff pp*
4 2 3 4 5 6 7 8 *pp*

TROMBONE BASS

2

N^o 3. *Largo.* $\text{♩} = 69.$
DUO. *v^{ns} 1^{re}*

10 Sop.
plari dolen - tem cum fi-li - o Quis est ho - mo sf

11 Sop: 1^{re}
con-tris-tari piam matrem con tem sf sf sf sf

12 Cl. *col canto.* *v^{ns} 1^{re}*

N^o 4. *All^{to} maestoso.* $\text{♩} = 104.$
AIR.

13 8 *sf sf sf*

14 15 15 Tim. *v^{ns} 2^{de}*

15 2 2 *sf sf sf*

16 15 *p*

17 4 *f f f*

18 3 *tutta forza.*

N^o 5, 6 et 7 Tacet.

N^o 8. *And^{te} maestoso.* $\text{♩} = 66.$
AIR ET
CHOEUR.

29 12 *f*

30 3 31 19 *f*

32 3 7 Sop.
gra - -

33 *f*

TROMBONE BASS

3

N° 9 Tacet

N° 10. *Allegro. ♩ = 144.*
FINAL.

ff

34 8 *Sop.* *SOLO.* *f*

35 *ff* *SOLO.*

36 *ff* *tutta forza.*

37 *fp* *4* *Vib.* *SOLO.* *p* *cres.*

38 *TUTTI.* *f* *ff* *sf* *sf* *sf* *sf* *sf* *p* *cres.* *f* *ff*

39 *SOLO.* *cres.* *f* *ff* *TUTTI.* *f* *ff* *sf* *sf* *sf* *sf* *sf* *sf*

40 *And.^{no} moderato. ♩ = 152.* *12* *B^{ns}* *ff*

41 *I.^o Tempo animato.* *pp* *sf*

42 *sf* *sf* *sf* *sf*

STABAT MATER

TIMPANI

G. Rossini

N^o 1. *And.^{mo} moderato.* $\text{♩} = 152.$

INTRODUCTION. *12 B^{ns}* *tr.* *sotto voce.* *sf sf* *1* *3* *Sop. 4^o* *dem pendebat dum pen.*

26 V^{ns} *2* *sf sf* *tutta forza.* *8* *ff*

4 *pp* *f* *tr.*

11 B^{ns} *tr.* *sotto voce. p cres.* *5* *ff*

N^o 2 a 5 Tacet.

N^o 4. *en La. All.^{mo} maestoso.* $\text{♩} = 104.$

AIR. *pp* *pp* *pp* *f* *13* *8* *14* *15* *pp* *1* *tr.*

1 *tr.* *2* *pp* *8* *sf sf sf* *16* *15* *p* *4* *sf sf sf*

17 *3* *4* *3* *18* *tr.* *f*

tr. *tr.*

N^o 5, 6 a 7 Tacet.

N^o 8. *en Ut. And.^{mo} maestoso.* $\text{♩} = 66.$

AIR ET CHOEUR. *29* *pp*

Sop *sotto voce.* *1* *1* *1* *f*

Inflammas - tus

TIMPANI

30 *ff* *pp* 31

10 Sop. *7. sotto voce.* 32 *f* *ff*

Inflam - ma - tus

6 Sop. 33 *pp* *ff* *tutta forza.*

gra - - - - - ti -

Nº 9 Tacet. en Sol. Allegro. 144.

Nº 10. *ff* 34 16

FINAL. *ff*

35 *ff* 36 *ff* 37 *tutta forza.* 38 *ff* 39 *f* 40 And.^{no} moderato. 152. 1º Tempo animato. 41 *pp* *sf* 42

1 2 3 4 5 6

LINE.

STABAT MATER

VIOLIN I

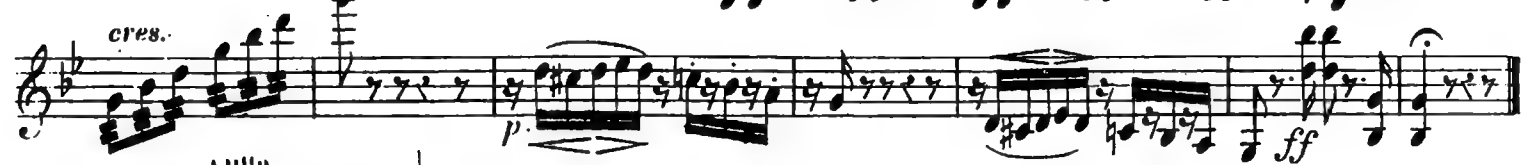
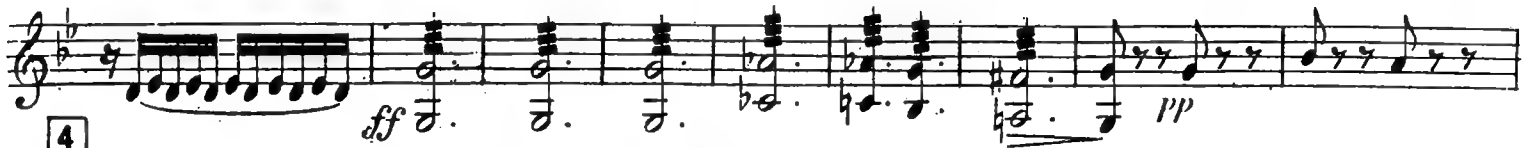
G. Rossini

And.^{no} moderato $\text{♩} = 132$.

N.º 1:

INTRODUCTION.

The musical score for Violin I of the Stabat Mater by G. Rossini, Introduction section, is written in G major (one sharp) and 6/8 time. The tempo is marked 'And.^{no} moderato' with a metronome marking of 132. The score consists of 11 staves of music. The first staff is marked 'pizz.' (pizzicato) and '8'. The second staff is marked 'arco.' (arco) and 'p'. The third staff is marked 'cres.' (crescendo) and 'rinforzando.' (rinforzando). The fourth staff is marked 'sf' (sforzando) and 'smorz.' (smorzando). The fifth staff is marked 'pp' (pianissimo) and '8'. The sixth staff is marked 'ff' (fortissimo) and '2'. The seventh staff is marked 'smorz.' (smorzando) and 'pp' (pianissimo). The eighth staff is marked 'tutta forza.' (tutta forza) and 'pp' (pianissimo). The ninth staff is marked '3'. The tenth staff is marked '3'. The eleventh staff is marked '3'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.



VIOLIN I

a tempo.

divisi. [8]

unis. *p* *ff*

[9] *fp* *pp*

ff *fp* *pizz.*

arco. *pp*

Nº5. *Largo* 69. *sotto voce.*

Cor. *con sordini.* *ff* [10]

f *p* *pp*

VIOLIN I

5

This page of the Violin I score contains 13 staves of music. The first 12 staves are for the Violin I part, featuring a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. Dynamics include *f* (forte), *pp* (pianissimo), *p* (piano), and *sf* (sforzando). There are also accents and slurs. The 11th and 12th measures are marked with box numbers 11 and 12 respectively. The 13th staff is a vocal line for Soprano I (Sop. I.) and Cor. (Coro), with lyrics: "lon - tem cum fi - li - o. sotto voce." The 14th staff is for the Ob. (Oboe) and features dynamics *fp* (fortissimo piano), *pp* (pianissimo), and *ff* (fortissimo).

VIOLIN I

Allegro maestoso $\text{♩} = 104$

Nº 4.
AIR.

Vº 2.

ff

13 *sotto voce.*

ff *pp* *ff* *pp* 3

14 *cres.* *f*

15 *pp* *Vº 2.*

sotto voce.

ff *pp* *ff*

16 *pp* *cres.*

f *pp* *p*

17 *sotto voce.* *ff* *pp*

p *ff*

18 *tutta forza.* *pp* *ff*

VIOLIN I

7

Nº 5 Tacet.

All.^{mo} moderato $\text{♩} = 80$.

Nº 6.
QUATUOR.

sf sf sf pp

19 ff pp

20 ff p

21 ff dolce ff

22 ff p f

VIOLIN I

Violin I musical score, measures 23-27. The score is written in G major (one sharp) and 4/4 time. It features various dynamics and articulations.

Measures 23-27 include:

- Measures 23-24: *ff* (fortissimo), *cres.* (crescendo), *rinforz.* (rinforzando), *ff*, *pp* (pianissimo).
- Measure 24: *pizz.* (pizzicato), *4* (fourteenth notes).
- Measures 25-26: *arco.* (arco), *tr.* (trill), *f* (forte), *pp*.
- Measure 27: *ff*, *pp*.

Measures 28-32 (labeled 1-6) include:

- Measures 28-32: *And.^{te} grazioso* (Andante grazioso), *♩ = 104* (quarter note = 104), *N.º 7.* (No. 7), *CAVATINE.* (Cavatine), *Bass.* (Bass).

Measures 33-37 (labeled 1-5) include:

- Measures 33-37: *ff*, *pp*, *f*, *pp*.

Measures 38-42 (labeled 1-5) include:

- Measures 38-42: *f*, *pp*, *ff*, *ff*, *pp*.

VIOLIN I

9

ff pp ff pp ff

pp ff pp

28

pp f >>>

p sf

2 dol. pizz.

Nº8.
AIR et CHŒUR.

And^{te} maestoso $\text{♩} = 66$.

Cor.

29

pp

ff

Violin I musical score, measures 30-32. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo), *pp* (pianissimo), and *p* (piano). Measure numbers 30, 31, and 32 are indicated in boxes above the staff. The score is divided into three systems, with measures 30-31 on the first system, measures 31-32 on the second system, and measure 32 on the third system. The music concludes with a final measure in the third system.

Measure 30: *ff* (fortissimo). Measure 31: *pp* (pianissimo). Measure 32: *ff* (fortissimo).

Measure 31 includes a *p* (piano) marking. Measure 32 includes a *pp* (pianissimo) marking.

VIOLIN I

11

33

tutta forza.

Nº 9 Tacet.

Allegro $\text{♩} = 144$.

Nº 10.
FINAL.

Nº 10.
FINAL.

Allegro $\text{♩} = 144$.

ff

34 9 Sup. 1.

f

35 *ff*

36 *ff*

VIOLIN I

Violin I musical score, measures 37-48. The score is written in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *tutta forza*, *pp*, *p*, *cres.*, *f*, *ff*, *unis.*, and *divisi.*. Measure numbers 37 and 38 are indicated in boxes. The score concludes with a final measure marked *cres.*

Measures 37-48. Dynamics: *tutta forza*, *pp*, *p*, *cres.*, *f*, *ff*, *unis.*, *divisi.*, *cres.*

VIOLIN I

13

39

40 And^{mo} moderato $\text{♩} = 152.$

41 1^o tempo animato.

42

FINE.

STABAT MATER

VIOLIN II

G. Rossini

And.^{mo} moderato $\text{♩} = 132$.

N° 1.

INTRODUCTION.

The musical score for Violin II of Stabat Mater by Rossini, Introduction section, is written in 6/8 time. The key signature has one flat (B-flat). The tempo is marked "And.^{mo} moderato" with a metronome marking of 132. The score begins with a treble clef and a key signature of one flat. The first staff is marked "pizz." (pizzicato) and "8" (octave). The second staff is marked "Arco." (arco). The third staff is marked "rinf." (rinforzando) and "ff" (fortissimo). The fourth staff is marked "pp" (pianissimo). The fifth staff is marked "ff" (fortissimo). The sixth staff is marked "smorzando." (smorzando). The seventh staff is marked "tutta forza." (tutta forza) and "pp" (pianissimo). The eighth staff is marked "pp" (pianissimo). The ninth staff is marked "ff" (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings.

1

2

3

4

VIOLIN II

3

Violin II musical score page 3. The page contains ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a melodic line with a triplet of eighth notes at the end, marked with a '3' above the staff. The second staff is for the Basses, indicated by a 'Basses.' marking, and includes a 'pizz.' (pizzicato) instruction. The third staff continues the melodic line with an 'arco.' (arco) instruction and a 'p' (piano) dynamic. The fourth staff is marked 'Nº 2.' and 'All.^{mo} maestoso' with a tempo marking of '♩ = 100.'. It includes dynamics of 'ff' (fortissimo) and 'pp' (pianissimo). The fifth staff is marked with a boxed '5' and features a 'ff' dynamic. The sixth staff begins with a 'pp' dynamic. The seventh staff is marked 'tutta forza..'. The eighth staff is marked with a boxed '6' and includes 'pp' and 'sf' (sforzando) dynamics. The ninth staff is marked with a boxed '7' and includes 'sf' and 'pp' dynamics. The tenth staff concludes with the instruction 'a piacere.' and a final note marked 'ti'.

VIOLIN II

a tempo.

8 *tutta forza.*

9 *ff*

Nº 3.

DUO.

Largo $\text{♩} = 69$.

con sordini.

10 *pp ff*

11 *pp f*

12 *pp f*

13 *pp f*

14 *pp f*

15 *pp f*

16 *pp f*

17 *pp f*

5

This page of a musical score, likely for a symphony, contains the following elements:

- Staves:** The score is arranged in systems of staves. The top system includes staves for Soprano (Sop.), Alto (Alto), Tenor (Ten.), and Bass (Bass). Below these are staves for woodwinds (Hob., Cor., Fl., Clarinet) and strings (4^{me} Corde).
- Measure Numbers:** The page is divided into measures, with numbers 12, 13, 14, 15, 16, 17, and 18 marked at the beginning of specific measures.
- Dynamics:** Various dynamic markings are present, including *f* (forte), *p* (piano), *sf* (sforzando), *pp* (pianissimo), *ff* (fortissimo), and *ppp* (pianissimissimo).
- Articulation:** The score includes various articulation marks such as accents, slurs, and staccato marks.
- Performance Instructions:** Specific instructions are given, such as "All. maestoso" (Allegretto maestoso), "sotto voce" (under the voice), and "tutta forza" (with all force).
- Instrumentation:** The score is for a full orchestra, including strings, woodwinds, and voices.

VIOLIN II

All.^{mo} moderato ♩=80.

Nº 6.

QUATUOR.

Nº6.
QUATUOR.

All.^{mo} moderato $\text{♩} = 80$.

1 2 3 4 5 6 7

8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

VIOLIN II

7

Violin II musical score page 7. The score is written in G major (one sharp) and 4/4 time. It consists of 14 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes dynamic markings *f* and *p*. The third staff features a measure number box containing '23' and a fortissimo *ff* marking. The fourth staff includes a crescendo marking *crec.*, a measure number box containing '24', a pizzicato marking *pizz.*, and a fortissimo *sf* marking. The fifth staff begins with a fortissimo *ff* marking. The sixth staff continues the melodic line. The seventh staff includes fingerings 1 through 6. The eighth staff includes an arco marking *arco.* and a piano *p* marking. The ninth staff continues the melodic line. The tenth staff begins with a fortissimo *f* marking. The eleventh staff includes a measure number box containing '25' and a fortissimo *ff* marking. The twelfth staff includes fingerings 1 through 8. The thirteenth staff continues the melodic line. The fourteenth staff includes a sforzando marking *sforz.* and a morendo marking *morendo.*

VIOLIN II.

N^o 7.
CAVATINE. *And.^{te} grazioso* $\text{♩} = 104.$

Measures 1-10: *f*
Measures 11-15: *pp*
Measures 16-20: *f*
Measures 21-25: *fp*
Measures 26-28: *sff* *pp*
Measures 29-30: *pizz.*

N^o 8.
AIR et CHŒUR. *And.^{te} maestoso* $\text{♩} = 66.$

Measures 1-10: *pp*
Measures 11-15: *pp*
Measures 16-20: *pp*
Measures 21-25: *pp*
Measures 26-29: *pp*

VIOLIN II

9

This page of a musical score for Violin II contains 14 staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The first 13 staves consist of continuous sixteenth-note patterns. The 14th staff contains measures 30, 31, and 32. Measure 30 begins with a *ff* (fortissimo) dynamic and includes a triplet of eighth notes. Measure 31 continues the pattern. Measure 32 begins with a *pp* (pianissimo) dynamic and includes a triplet of eighth notes. The score is written in a standard musical notation with a treble clef and a key signature of two flats.

VIOLIN II

pp

6

ff

p

33

tutta forza.

This block contains measures 31 through 33 of the Violin II part. Measure 31 begins with a piano (*pp*) dynamic and features a melodic line with eighth notes and a bass line with sixteenth notes. Measure 32 continues the melodic line, marked with a forte (*ff*) dynamic. Measure 33 starts with a piano (*p*) dynamic and includes a measure rest for measures 33 and 34, indicated by a box containing the number 33. The section concludes with the instruction *tutta forza.*

Nº 9 Tacet.

Allegro $\text{♩} = 144$.

Nº 10.

FINAL.

ff

34

5

Sup. 1.

f

35

ff

36

ff

This block contains measures 34 through 36 of the Violin II part. Measure 34 begins with a forte (*ff*) dynamic and features a melodic line with eighth notes. Measure 35 continues the melodic line, marked with a forte (*f*) dynamic. Measure 36 starts with a forte (*ff*) dynamic and includes a measure rest for measures 35 and 36, indicated by a box containing the number 35. The section concludes with the instruction *ff*.

tutta forza.

37 *pp*

cres. *ff* 38 *ff* *p* *cres.*

f *ff* 39 *cres.* *f* *ff*

40 *And.^{te} moderato* *pizz.* 152.

41 *1.^o tempo animato.* *arco.*

42

FINE.

G. Rossini

INTRODUCTION.

Andante moderato. ♩ = 132.

pizz

WCO.

CTES.

ff

Basso

Stabat mater dolor. pp

pp

ff

ff

pp

3

tutta forza.

1

pp

3

N°2. AIR. Allegretto maestoso $\text{♩} = 100$

The score is written for piano and consists of 12 staves. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto maestoso' with a quarter note equal to 100 beats per minute. The piece is in common time (C).

Staff 1: *ff* (fortissimo), *pp* (pianissimo), *ff*. Includes a first ending bracket labeled '4'.

Staff 2: *pp*, *ff*. Includes a second ending bracket labeled '5' and the instruction 'Celli.' (Cello).

Staff 3: *pizz.* (pizzicato).

Staff 4: *p* (piano), *cres.* (crescendo), *p*, *ff*.

Staff 5: *f* (forte), *ff*, *pp* (pianissimo), *1°* (first ending), *1*, *pp*. Includes a first ending bracket labeled '1°' and a second ending bracket labeled '1'.

Staff 6: *ff*. Includes a first ending bracket labeled '5'.

Staff 7: *pp*.

Staff 8: *f*.

Staff 9: *3 tutta forza* (three times, full force).

Staff 10: *pp*.

Staff 11: *sf* (sforzando), *pp*, *sf*.

Staff 12: *sf*, *p*, *pp*, *f*, *ff*, *fp* (fortissimo piano), *sf*.

Staff 13: *sf*, *pp*, *f*, *ff*, *fp*, *sf*. Includes a first ending bracket labeled '7' and the instruction 'a piacere' (ad libitum).

a Tempo

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 15. The score is in 3/4 time, key of B-flat major, and consists of 15 measures. It features a piano (p) and forte (f) dynamic range, with a "tutta forza" (8) marking. The score is written for a single melodic line on a grand staff.

Nº 3.
DI' O.

Largo.

con sordini.

Nº 3.
DUO.

Largo.

con sordini.

Cór.

solo voce

f

pp

10

pp

f

p

11

f>

f>

f>

sf>

sf>

>p

f>

f>

f>

12

Sop. 1^a

len

tem

cuni

fi - li - o,

Corni.

VIOLA

5

sotto voce. Oh: *f* *pp ff*

Nº 4. Allegretto maestoso 104

ARIA. *pp* *sf* *pp* *sf* *pp* *sf*

ff *sotto voce.* 13 *sf* 14 *pp* *sf* *pp* *sf*

ff sf sf sf pp ff 15 *pp* *sf* *pp* *sf*

pp *sf* *ff* *sotto voce.* 16 *pp* *sf*

ff sf sf sf pp ff 17 *sotto voce.* *pp*

p *sotto voce.* 18 *tutta forza.* *sf sf sf sf pp*

VIOLA

Nº 5 Tacet.

Nº 6. Allegretto moderato. $\text{♩} = 80$

QUATUOR.

1

19

20

21

22

dol.

ff

pp

f

p

1 2 3

4 5 6 7 8 9 10 11 12

VIOLA

7

f *p* *f*
 23 *ff*
p *cres.* *f*
ff *pp*
 24 *pizz.*
 1 2 3 4 5 6
 5 *arco* *p*
f *f* 25 *ff*
pp
 1 2 3 4 5 6 7
 12 1 *morendo.*

VIOLA

9

6 6

6 6

6 6

30

ff 6 6 6 6 *pp*

31

32

ff

VIOLA

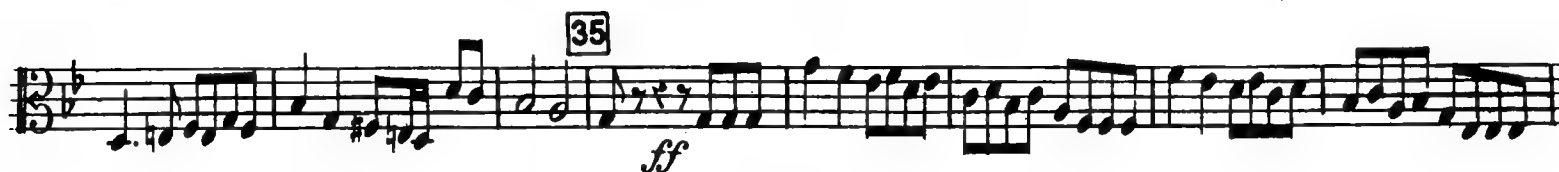


Nº 9. Tacet.

Nº 10.

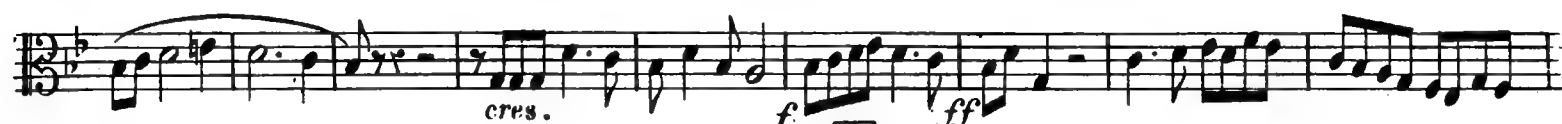
FINALE.

Allegro 4/4.



VIOLA

36



40 Andantino moderato. ♩ = 132.



FINE.

STABAT MATER

And^{no}. moderato $\text{♩} = 152.$

G. Rossini

N^o 1.
INTRODUCTION.

The musical score is written for Violoncelles and Contrabasses. It begins with a piano introduction in 6/8 time, marked Andante moderato (152 bpm). The key signature has one sharp (F#). The introduction is marked with *pp* (pianissimo) and *f* (forte) dynamics, with *pizz.* (pizzicato) markings in the right hand. The score includes various articulations such as *arco.* (arco) and *cres.* (crescendo). The introduction is followed by a section marked *rinforzando.* (rinforzando) and *ff* (fortissimo). The score also includes a section marked *Celles.* (Celles) and *pp* (pianissimo). The score concludes with a section marked *ff* (fortissimo) and *1* (first ending).

pp

p

tutta forza. *pp*

Celles.

Cell et C.B. *f* *decresc.* *p* *pp*

decresc. *p* *pp*

ff *f* *pp* *pizz.*

p *arco. cres.*

p *pizz.* *ff arco.*

All.^{mo} maestoso $\text{♩} = 100.$

N. 2.
A/R.

ff *ff* *pp* *pizz.* *dolce.*

pp *f arco.*

pizz. *pp*

arco. *f* *tutta forza.*

pp *sf* *sf* *sf*

sf *pp* *sf* *sf*

p *pp* *f* *ff*

3 3

sf

sf

sf

sf

sf

sf

pizz.

pizz.

col canto.

1 *a tempo.*

arco.

tutta forza.

fp *pp*

ff *fp* *fp* *pp*

ff *fp* *pizz.* *pizz.*

1

First system of the musical score. The upper staff is marked *arco.* and the lower staff is marked *pp pizz.*. The music features a series of eighth-note patterns with some accidentals (sharps and flats) and a final *arco.* marking.

Second system of the musical score. The upper staff is marked *Largo* and *♩ = 69. con sordini.*. The lower staff is marked *Cor.* and *sotto voce.*. The system includes a first ending bracket and dynamic markings *f*, *pp*, and *ff*.

Third system of the musical score. The upper staff is marked *pizz.* and *pp*. The lower staff has dynamic markings *f*, *p*, *f*, *p*, and *f*.

Fourth system of the musical score. The upper staff has dynamic markings *f* and *pp*. The lower staff has dynamic markings *f* and *p*.

Fifth system of the musical score. The upper staff has dynamic markings *f*, *p*, *f*, and *pp*.

Sixth system of the musical score. The upper staff has dynamic markings *f*, *p*, *f*, and *p*. The lower staff has dynamic markings *f*, *p*, *f*, and *p*.

Seventh system of the musical score. The upper staff has dynamic markings *p*, *f*, and *p*. The lower staff has dynamic markings *p*, *f*, and *p*.

Eighth system of the musical score. The upper staff is divided into four measures labeled 1, 2, 3, and 4. The lower staff contains continuous eighth-note patterns.

Musical score for a piano and voice. The score is in G major (one sharp) and 4/4 time. It features a piano introduction, a vocal entry with lyrics "len - tem cum fi - li - o.", and a section marked "All.º maestoso 104." with a tempo change. The piano part includes various dynamics like *f*, *p*, *sf*, *pp*, *ff*, and markings like "sotto voce." and "sotto voce!". The vocal part includes lyrics and a "Sop. I." marking. The score is numbered "Nº 4. A. I. R."

pizz.

pizz.

f

pp

arco.

pp

sf

1

pp

sf

1

pp

sf

arco.

ff

sotto voce.

sotto voce.

ff

sf

sf

pp

ff

pizz.

pizz.

f

pp

arco.

sotto voce.

ff

sf

sf

sf

pizz.

pizz.

arco.

3

arco.
sotto voce.
arco.

pizz.
arco.
tutta forza.
arco.

ff sf sf sf pp pizz.

sf sf sf sf sf sf

Nº5 tacet.
Nº6.
QUATCOR.

All.^{mo} moderato $\text{♩} = 80$.

sf sf sf pp

ff pp

f p

ff

p ff pp

1 2 3 4

f *p* *f*

ff *p*

ff *ff* 2 *ff*

ff *sf* *pp*

ff *pp*

f *p*

f

ff *p* *cres.*

ff *pp*

pizz.

5 arco.
p

f *p*

f

ff *p*

7 pizz.

1 morendo.
Arco.

And: maestoso $\text{♩} = 104$.N^o 7.
CAVATINE.

6 *f* *p* *ff*

pp *pp* *f* *p*

ff *ff* *p* *ff* *p*

ff *p* *p* *f* *p* *ff* *p* *ff* *p*

p *p* *sf* *sf* *sf* *pp*

f *p* *pizz.* *pizz.*

2 *pp* *p*

VOLONCELLES et CONTRE-BASSES.

13

And.^{te} maestoso $\text{♩} = 66.$

N^o 8.
AIR et CHŒUR.

The musical score is written for Violoncelles and Contrabasses. It begins with a tempo marking of *And.^{te} maestoso* and a metronome indication of $\text{♩} = 66.$. The piece is numbered *N^o 8.* and titled *AIR et CHŒUR.*

The score is organized into seven systems, each consisting of two staves. The first system includes a *Cor.* (Corn) part. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo), with a *pizz.* (pizzicato) marking in the second system. The *arto.* (arco) marking appears in the sixth system. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests.

pp

ff

pizz.

arco.

ff

First system of musical notation. The upper staff (Violoncelles) begins with a forte (*ff*) dynamic and features a series of sixteenth-note chords. The lower staff (Contre-Basses) provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a piano (*pp*) dynamic marking.

Second system of musical notation. The upper staff continues with sixteenth-note chords, while the lower staff features a more active eighth-note accompaniment. The system ends with a double bar line.

Third system of musical notation. The upper staff is dominated by dense sixteenth-note chords, while the lower staff has a sparse accompaniment of eighth notes.

Fourth system of musical notation. The upper staff continues with sixteenth-note chords, and the lower staff maintains its eighth-note accompaniment.

Fifth system of musical notation. The upper staff features a crescendo leading to a fortissimo (*ff*) dynamic, followed by a decrescendo to a piano (*p*) dynamic. The lower staff has a corresponding accompaniment.

Sixth system of musical notation. The upper staff consists of sustained chords, starting with fortissimo (*ff*) and moving to sfz (sforzando) dynamics. The lower staff has a steady eighth-note accompaniment.

Seventh system of musical notation. The upper staff begins with a rapid sixteenth-note scale, marked *tutta forza.* (tutti). The lower staff continues with its accompaniment.

The musical score is written for Violoncelles and Contrebasses. It consists of eight systems, each with a treble and bass staff. The key signature has one flat (B-flat). The time signature is 2/4. The score includes various dynamics and articulations:

- System 1:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic pattern of eighth notes. Dynamics: *ff*, *pp*.
- System 2:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic pattern of eighth notes. Dynamics: *p*, *cres.*.
- System 3:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic pattern of eighth notes. Dynamics: *f*, *ff*.
- System 4:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic pattern of eighth notes. Dynamics: *p*, *cres.*, *f*, *ff*.
- System 5:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic pattern of eighth notes. Dynamics: *fp*, *f*, *ff*.
- System 6:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic pattern of eighth notes. Dynamics: *p*.
- System 7:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic pattern of eighth notes. Dynamics: *cres.*, *f*, *ff*.
- System 8:** Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic pattern of eighth notes. Dynamics: *ff*.

And^{te} moderato $\text{♩} = 152$

First system of music. The upper staff (Violoncelles) begins with a *pp* dynamic and features a melodic line with slurs and accents. The lower staff (Contrebasses) is mostly silent, with a few notes in the first measure.

Second system of music. Both staves are active. The upper staff is marked *pizz.* (pizzicato) and the lower staff is marked *pizz.* (pizzicato). The upper staff then transitions to *arco.* (arco) and features a melodic line with slurs and accents. The lower staff continues with a rhythmic pattern.

1^o tempo animato.

Third system of music. Both staves are active with a fast, rhythmic pattern. The upper staff has a melodic line with slurs and accents. The lower staff continues with a rhythmic pattern.

Fourth system of music. Both staves are active with a fast, rhythmic pattern. The upper staff has a melodic line with slurs and accents. The lower staff continues with a rhythmic pattern.

Fifth system of music. Both staves are active with a fast, rhythmic pattern. The upper staff has a melodic line with slurs and accents. The lower staff continues with a rhythmic pattern. The system ends with a *sf sf* dynamic marking.

Sixth system of music. Both staves are active with a fast, rhythmic pattern. The upper staff has a melodic line with slurs and accents. The lower staff continues with a rhythmic pattern. The system ends with a *sf sf* dynamic marking.

FINE.